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THE CANADIAN FEDERAL ELECTION



WHILE it is quite true that too many are poor, that there is sufficient to give all of us a living, and that whereas Motion Pictures has educated the people to a higher

standard of living; Better Times will not come unless the people organize to vote for a Government which will play the game straight, but no such Right Government can be elected unless the people use their brains and stop shouting. Governments do not take the people seriously, save when it is close to an election time, and it is necessary to have caution and take precaution to prevent a switch of votes.

The old time party principles and dogmas as well as doctrines are of no service today. After all a Government is a business; and it should conduct its business today to suit the modern machinery and needs.

The horse and buggy trot is over, we are flying here, there, everywhere. We are up in the air figuratively and literally speaking. Fortresses can be made cannon-proof, but can they be made air-proof, or gas-proof?

The people of the world have discovered so many ways through which they can annihilate each other, that for their own self-preservation they should be friends, and old Party Lines reconstructed for the need of the people of today.

The Church has been preaching that "All God's Chillun Have Wings", and the people have taken The Church literally. Some, who can think for themselves, realize that men are not born equal. We do not get the same handicap, or start-off; and there will always be classes and masses, which is no excuse for switching the wealth of the world to the classes.

Regardless of the genius for making money which any man possesses, he cannot with his physical limitations, his limited working years acquire a monopoly of comfort, unless God Is On His Side by way of handing out a Gold Mine or a Copper Mine, etc., etc.; and in such a

Bequest those who help to make his Fortune should have a good living out of it. This is what Motion Pictures has done. Thousands make a good living, many hundreds make a big living.

For over a quarter of a century Motion Pictures has given its employees work and a good living, why cannot other industries follow its example?

1928 to 1935 has been a tough ride for Governments and for Business, because Governments and Big Business, outside of Show Business, are not elastic. To change, or mend their ways is looked upon as a swerving from Party Politics, or in Business getting away from doing business properly.

Not to change is to eliminate the idea of evolution; spiritually, mentally and physically. Of what use to a caterpillar, which crawls upon its belly, is a pair of wings? But to a butterfly the wings are indispensable; so the caterpillar makes his exit as that kind of a party and sprouts wings.

To listen to some of the orations of the newborn parties, with leaders still caterpillars, one would conclude that these have not only sprouted wings before going into their evolutionary sleep, but they have sprouted haloes. And whereas a halo over the brow of Politics is unbecoming, it would do our old-time Parties much good, and draw the people closer to the humanity of such Parties, if they would cease to talk about their Party Lines, and put on a cocked hat; a much more appropriate adornment, a much more convincing Decoration of Reform than the crop of haloes.



RAW



RAY LEWIS

PRESENTS

THERE is more money in London for the production of British films than there are studios in which to make them.

Money appears to be the least of the troubles of producers whose worries are studio space, suitable stars, technicians, and other film experts. The Industry is growing so fast that the Trade cannot keep pace with the demands of its growth.

A visit to the Gaumont-British Studio revealed five stages for production purposes, plus all the other accommodations for building sets, etc., at Shepherd's Bush.

The most popular supervisor of productions in England, Michael Balcon, familiarly called "Mickey", sat at his desk and chatted about the convenience of the new property recently acquired by Gaumont-British, at Northolt, which comprises about 80 acres which will relieve the congestion at Shepherd's Bush and Islington.

ASKED Mr. Balcon how many were employed at Shepherd's Bush, and he replied that there were between 800 to 1,000 employees, not including players. These were on the weekly payroll, or engaged for work for special films.

Approximately 48 different trades were engaged on the production of each picture.

At the present writing there is in the cutting room, "King of The Damned", with Noah Berry and Helen Vinson; "Car of Dreams", with Greta Mossheim (another loss of a fine artist to Germany, since Greta is another of that host of Germany's brilliant refugees who have found a haven of refuge in England plus fame and fortune); and "The Passing of the Third Floor Back".

In production, "First a Girl", with the delightful Jessie Matthews; "The Guv'nor", George Arliss' picture, directed by Milton Rosmer. I caught a glimpse of Arliss doing some back projection shots. It is the first time I have seen Arliss made up so that you would not know, unless you knew Arliss very well, that he was Arliss. The scene was one taken with Arliss walking along the tracks; attired as a hobo, or tramp. It was a fine bit; and Arliss looked merry enough for a Tramp's Philosophy!

"JACK OF ALL TRADES" soon to be finished is another Jack Hulbert. Our exhibitors in Canada will remember the personal appearance of Jack Hulbert in Canada about one year ago, and the several fine pictures in which he has starred. Gaumont-British has developed the idea of making Jack

Hulbert one of their big stars and so Canadians will enjoy seeing Jack Hulbert in several big comedies.

Walls and Lyn pictures; "The Tunnell", with Richard Dix, the same Richard Dix of Hollywood fame; Madge Evans borrowed from Metro-Goldwyn-Mayer.

The last time I saw Madge Evans was on the Metro-Goldwyn-Mayer lot at Culver City, California. I interviewed her between scenes; and there were so many interruptions that Joshua who was with me at the time, imagine Joshua remaining away from an interview with such a lovely looking star as Madge Evans, Joshua said, "I'm afraid you'll have to call this interview 'For 'eavens sake'". It wasn't bad, so Madge Evans and I were a good audience and applauded.

Now I find Madge Evans as far away from Hollywood as I am, namely in London. She is going to win new laurels in "The Tunnel", and Maurice Elvey who is directing this picture is taking advantage of her ability by giving her several important scenes.

OTHERS in the cast include Helen Vinson, Aubrey Smith, Leslie Banks, Henry Oscar, Finlay Currie, Percy Parsons, Hilda Trevelyan.

I saw several of "The Tunnel" sets in the making. "The Tunnel" is a great piece of mechanical and engineering skill.

By the way, the Londoners are just as excited about a movie star as are the people in America.

The children and movie fans wait around the studios for a glimpse of the stars, and at the finish of a recent performance at His Majesty's Theatre, of "Yoshe Kalbe", played by Maurice Schwartz and his distinguished company of players, the crowd surrounded Helen Vinson, whom it recognized, and cries for her autograph soon became more vociferous than the "cries of London", heard at early morning.

I saw young men, middle-aged men, older men and women holding up programs to be autographed, while some young men had Helen Vinson write her name upon their collar or cuffs. It means that there will be a shortage of shirts at the London laundries for these ardent movie fans will never permit a washout of Helen Vinson.

IT SEEMED such a small world to find Maurice Schwartz in London. The last time I saw "Yoshe Kalbe" was at the Royal Alexandra, Toronto, when the critics gave Maurice Schwartz and his Yiddish players a real place in the histrionic sun.

(Continued on page 5)

Fox Stockholders' Meeting Delayed Awaiting Decision Supreme Court re Application of Mrs. Wm. Fox to Restrain Fox—20th Century Merger

Ray Presents

(Continued from page 4)

Following his visit to Toronto Schwartz went to Hollywood. He was under contract with Metro-Goldwyn-Mayer and was to appear as a Leo star providing a suitable story or drama could be found for him. Schwartz spent about six months in Hollywood, reading plays, books, etc., but could not find what he wanted, and having arranged for an engagement in Paris, he left Hollywood to carry on with his Paris contract. Schwartz loved Hollywood and has only praises for M-G-M, and hopes that the longed-for play may yet be found.

"Yoshe Kalbe" met with great success in Paris. Next I find "Yoshe Kalbe" in London, playing in one of the finest theatres here, the theatre made famous by Sir Beerbohm Tree, Constance Collier, etc., etc., memorable stars of the English stage.

I MISSED Schwartz at Hollywood; he had just left when I arrived there to cover the Hollywood front, but thousands of miles away, across the Atlantic I catch up with him. And who else do I find here? None other than Jimmy Walker, yes, the same Mayor Walker of New York fame. He and Mrs. Walker, Betty Compton, were attending the Schwartz opening night.

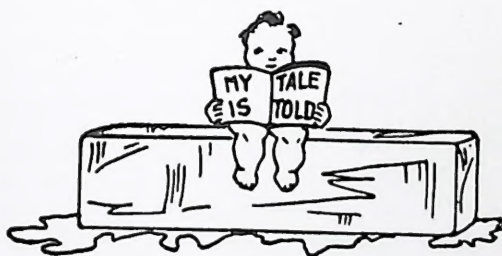
I stopped to shake hands with "Personality Jimmy", and his greeting to me was "For God's sake, Ray Lewis", and mine, "For God's sake, Jimmy Walker". Why wouldn't we say, "for God's sake?" We were saying it reverently, respectfully, thankfully. Why wouldn't we greet each other thus, we who were both educated to exhibitors' organizations in the Motion Picture Theatre Owners of America? How often I have thought of the Jimmy Walker-Sydney Cohen grand argument, with both possessed of the "gift of the gab", politely called, oratory; and neither averse to calling each other "liar", if the word fitted in.

MICHAEL BALCON and Mrs. Balcon were enjoying "Yoshe Kalbe" also; and I shook hands with them continuing a visit which we had at Hollywood, just four months ago.

The last time I saw Sam Harris of "The Cinema" was at the Royal York Hotel, Toronto. A visit to his London office finds Sam Harris, sleeves rolled up, busy, merry, witty, building name and fame, and keeping always a pace ahead of the growth of the British Film Industry.

A renewal of old acquaintances was with the Kinematograph, the first London paper for which I wrote articles as far back as 1919.

Even in those embryonic days of a British Film Industry, the Kinematograph believed that The Infant would be born and that his lusty voice would be heard around the world! The prophecy has come true.



The Industry Mourns

FROM far and wide, tribute has been paid to Will Rogers, perhaps the screen's best loved, and best known personality.

Rogers, with Wiley Post, the noted aviator, touring Alaska in a specially constructed plane, crashed to their deaths, near Point Barrow, Alaska, Friday, August 16th.

President Roosevelt voiced the nation's loss and his personal grief. "I was shocked to hear of the tragedy which has taken Will Rogers and Wiley Post from us. Will was an old friend of mine, a humorist and philosopher beloved by all. I had the pleasure of greeting Mr. Post on his return from his round the world flight. He leaves behind a splendid contribution to the science of aviation."

Sidney R. Kent, speaking for the Fox company, issued this statement: "All of his friends and co-workers in the Fox Film Corp. are inexpressibly shocked by this terrible thing. As big as this loss is to the Fox company, however, we must stand aside in recognition of the greater bereavement which has been visited upon his wife and family and indeed upon all America. Will Rogers brought happiness and the cleansing influence of his good humour to millions, and no eulogy from us could express the loss his death means to them."

Louis B. Mayer said: "I am too deeply shocked at this time to properly express in words how I feel about losing my friend Will Rogers. He was truly a great American and the one humorist who not only made the world laugh but also gave it a profound and homely philosophy which made him beloved throughout the world. He will be missed as few men have been missed in this generation."

Darryl F. Zanuck said: "To be great and greatly loved is a distinction which comes to few men. Will Rogers was one of them. One of the princely wits and kingly characters of this age. He taught the world to laugh; now it can only grieve. It is almost impossible to believe that the voice of this dear friend is forever stilled."

Cecil B. De Mille: "What can anyone say when one of the greatest personalities in the world is taken so suddenly? I loved Will Rogers as a humorist and as a man."

Admiral Byrd: "I have a deep sense of personal loss in the death of Will Rogers and Wiley Post, two of aviation's greatest leaders and enthusiasts. As a lover of aviation I feel the world has lost two great men. As a friend of both of them I feel the sorrow that only such loss can bring."

Jack L. Warner said: "It's hard to believe that Will Rogers is gone. News of his death in an airplane accident with Wiley Post has given me an awful shock. Rogers was always a great credit to the Industry and his untimely passing is a heavy loss. I had the pleasure and honor of knowing him intimately for a good many years. On and off the screen he always was a perfect gentleman. Millions of film fans to whom he has endeared himself through the medium of his clean wholesome humor will join all of us who knew him in mourning his great loss."

Will Hays said: "It does not take time to realize our loss. The intensity of this loss is as instantly grasped as the effect of the crash itself. He was one of my closest friends of longest duration. He stood for everything that was right and never for anything that was wrong."

U.S. Film Grosses for First Six Months 1935, Show Increase Nearly \$5,000,000 over Same Period 1934

Lulu in Hollywood

Thrills on the M-G-M Lot

Some of us were favored by being invited to see the scene with Wallace Berry and the Tiger. There was everything, circus, clowns, elephants, nuts (not for the elephants, but for us, the nutty ones) pop, and all the rest of the makin's. Came the moment for Wallace to invite the Tiger into the den. No foolin' folks, leather coat or no leather coat, before I would invite a tussle with that 5,400 pound cat, "ay tank I go home". But not Wally. It all went off fine. Someone back of me, just before the great moment said, "Does the Tiger know what he is supposed to do?" Ye gods and little fishes, suppose he forgot. This is a part of the great "O'Shaughnessy's Boy" picture with Wallie and Jackie Cooper, and we know now these two may possibly be teamed up in Europe, for finding they were both set to go "over there" they are arranging to make the trip together.

By the way, Clarence Mews gave us a tuneful earful while we were waiting, and watching the man with the rifle, all ready in case the tiger did *not* know what he was supposed to do, all in all it made quite a time. Even a clown picked on me. I wonder if it's IT.

Preview — "The Murder Man" — M-G-M Production, directed by Tim Whelan, produced by Harry Raph, Screen Play by Tim Whelan and John C. Higgins. From story by Tim Whelan and Guy Bolton.

Cast: Spencer Tracy . . . Virginia Bruce . . . Lionel Atwill . . . Harvey Stephens . . . Robert Barratt . . . Wm. Collier Sr. and others.

A horse, a horse, my kingdom for a horse — and Universal find a seven weeks old colt in the wildness of Arizona, son of Rex, king of wild horses. They have named him Stormy and are going to use him in a picture by that name. He is simply getting a few commands, and just plays himself into the picture, and naturally will grow right along with it.

A Jim dandy newspaper story with a "different angle" in that the ace reporter called "The Murder Man" really is that man. Not a break or slow moment in a typical story of news hounds trying to get the low down on a couple of racketeers — a wronged man and woman — the right woman at the right time — and a last minute confession which saves the neck of the racketeer, but as Editor Robins (Barratt) says, it's a long way from a confession to a conviction under certain circumstances — and Pop Grey, father of Steve Grey, the guilty man says, he did the wrong thing but started to straighten it out the right way, so we are left presuming that everything will be right with the world.

Don't believe any of the cast of "Keystone Hotel", previewed on the 19th, will ever be able to look a pie in the face again. They were there, I mean really in the house, with the spotlight on them to say hello to their old fans. They were all there in the story and screen play by Joe Traub too. Ford Sterling . . . Ben Turpin . . . Chester Conklin . . . Marie Provost . . . Hank Mann . . . Vivien Oakland . . . Dewey Robinson etc. It was the old stuff only more so, as they have added poundage, so a reducing machine took a lively interest in those present. It's a riot — go and see it. Just the old two-reeler.

"Call of the Wild"—United Artists—Breaking Records, Rivoli, New York

Conklin in Winnipeg

AN application for \$10,000 damages and injunction to restrain the Canadian Theatrical Federation and the Winnipeg Musicians Association from picketing theatres owned by Allied Amusements Ltd., was heard by Chief Justice Macdonald in court of King's Bench, Winnipeg, August 8th.

In asking for the injunction, Allied Amusements Ltd. charged that the Uptown Theatre, in River Heights, Winnipeg, had been picketed after the company had refused demands by the two unions. The Federation demanded that only projectionists who were members of Local 299, the Winnipeg branch, should be employed at the theatres operated by Allied Amusements Ltd. and that two should be employed at each instead of one, as at present.

The Winnipeg Musicians' Association, according to the statement of claim, insisted that two orchestras should be employed for the Uptown and Roxy Theatres. At present both theatres are served by the same orchestra.

There was no trouble or dispute between the company and the musicians.

Allied Amusements, Ltd., own the Uptown, Rose and Palace Theatres in Winnipeg, Plaza in St. Boniface, and Roxy adjoining in East Kildonan, Winnipeg. The unions demand that two union projectionists be employed in each theatre, and that separate orchestras be engaged for the Uptown and Roxy Theatres, now served by the same group of musicians. For some time the Uptown has been picketed.

DECISION on an application for an injunction to prevent picketing of the Uptown Theatre, Winnipeg, by union members was again postponed by Chief Justice Macdonald of court of King's Bench, in chambers, August 10th.

Adjournment on the application was taken until Wednesday, September 4th, representatives of the unions giving an undertaking that picketing would cease until that date.

It is not likely any definite action will be taken on the injunction application, the whole question being left to the trial judge.

Marcus Hyman, speaking to the application on behalf of the unions, declared the picketers were within their legal rights in parading in the vicinity of the theatre bearing banners which gave information to the public.

Following are the defendants named: Raymond Reaney, Winnipeg, President of the Canadian Theatrical Federation; Ernest Kellet, Vice-President; E. W. Foster, Secretary-Treasurer; Isadore F. Hackey, business agent, and four members of the executive, and D. Swailes, Secretary-Treasurer and member of the executive of the Winnipeg Musicians' Association.

IN Winnipeg considerable opposition is being raised by professional talent of the living stage, against the competition of so-called amateurs in stage presentations, vaudeville and radio broadcasts. Winnipeg has tasted the effects of this competition. Nothing much can be done about it, for if theatre managers and radio stations wish to engage amateurs that is their business. Any theatre manager is entitled to run an amateur contest as a build-up for slack evenings, and to reward the winners with engagements at his theatre. Of course, it does cut a professional act out of an engagement, and to that extent, perhaps, hampers the return to better conditions in the profession.



Show Business



Gable—Jeanette MacDonald to Co-Star

Clark Gable's next picture role is to be in a romantic drama of early San Francisco, in which he will be co-starred with Jeanette MacDonald.

Gable's vigorous roles in "China Seas" and "Mutiny on the Bounty", and Miss MacDonald's outstanding success in "Naughty Marietta" served as the inspiration to bring the two notable stars together for the first time.

In the new picture — "San Francisco" — Gable will portray a big-time gambler of the Golden Gate city at the height of its most glamorous period — in the beginning of the twentieth century.

"Enemy of Man" New Title of Muni Picture

"Enemy of Man" is the new title selected for Paul Muni's forthcoming picture, hitherto known as "The Fighter". Production started last week at the Burbank studios, with Anita Louise in the principal feminine role. William Dieterle is directing.

Having finished "The Throw-back", Buck Jones is preparing to make his second Western picture for Univisual for the coming season. It is entitled "Ivory Handled Guns" and is taken from the Ace High Magazine story by Charles E. Barnes.

Industry Honours Memory Will Rogers

Out of respect to the memory of Will Rogers, the offices of Fox Film Corporation and its exchanges closed noon Thursday, August 22nd. Motion picture theatres throughout America darkened their screens for two minutes during that afternoon.

In Hollywood, the leaders of the film industry voted a complete shutdown of motion picture production at 2 p.m. Thursday. Studios did not resume operations till Friday.

In every studio a memorial service was held at 3 p.m., while a memorial service was held at Hollywood Bowl, where over 20,000 gathered to pay tribute to the memory of the beloved humorist.

"Love Song", the romantic drama with Jerome Kern music in which RKO Radio presents Lily Pons of the Metropolitan Opera to motion picture devotees for the first time, has gone into production under the direction of John Cromwell.

"Love Song" is a Pandro S. Berman production.

Carl Laemmle has engaged E. H. Griffith, the director who first brought Ann Harding into prominence with "Holiday", to direct Margaret Sullavan and Francis Lederer in "Next Time We Love" by Ursula Parrott.

"Sailings" New Pete Smith M-G-M Oddity

Pete Smith, noted screen commentator, has gone nautical.

He is to start production immediately on a new Metro-Goldwyn-Mayer sport short which will cover the thrilling sport from miniature boats sailed by youngsters, to the six-meter sloops used by expert seamen in international races.

How to sail, care, build and enjoy boats will be a few of the points featured in the one-reeler, which is to be directed and photographed by Charles Trego.

Jack Chertok is to produce the water thriller under the supervision of Harry Rapf.

Grant Mitchell, Charles Trowbridge and Johnny Arthur have been added to the cast of "In the Bag", soon to go into production at Metro-Goldwyn-Mayer with Jack Benny, Una Merkel, Ted Healy in leading roles.

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Toronto Theatres

LOEWS—Manager Jules Bernstein — Return engagement, Norma Shearer in "Smilin' Through" with Fredric March and Leslie Howard, Metro-Goldwyn-Mayer production.

IMPERIAL—Manager Jack Arthur — Janet Gaynor in "The Farmer Takes a Wife", with Henry Fonda, Fox feature.

TIVOLI—Manager D. Krendal — Two features: James Dunn in the Fox film, "Welcome Home"; and "Ginger", also Fox production with an all star cast.

UPTOWN—Manager Tom Daley — Katharine Hepburn in "Alice Adams", RKO.

SHEA'S—Manager Jerry Shea — "Lady Tubbs", with Alice Brady and Douglas Montgomery, produced by Universal.

Paramount May Secure Picture Rights Dionne Quintuplets—Would Make Pictures at Callander

Alexander Korda

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